



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

XVIII.—HUE DE ROTELANDE'S *IPOMÉDON* AND
CHRÉTIEN DE TROYES

Kölbing in his work on the *Ipomédon* of Hue de Rotelande finds in this charming romance of the latter half of the twelfth century the "tendenz, characterzeichnung und handlung,"¹ that class it unmistakably with the romances of the Round Table, and recognizes most particularly upon it the influence of the *Charette* and the *Yvain* of Chrétien de Troyes.²

On account of the close relations between France and England at this time, one is easily led to believe that an English poet, writing in French, must have known Chrétien, who was then charming the courts of France, and, knowing him, must have followed in his tracks. Resemblances may indeed be pointed out between the works of Chrétien and *Ipomédon*, just as resemblances have been noted³ between the former and the romances of antiquity. All these works followed each other so closely in the period between 1150 and 1190 that they are to a degree the product of the same civilization, and resemblances are inevitable. But that Hue de Rotelande, before he wrote his *Ipomédon*, ever read the *Charette* or *Yvain* of Chrétien de Troyes, seems to me inconceivable.

Born perhaps in Rhuddlan in the north of Wales, having at any rate a house near Hereford⁴ and acquainted

¹ *Ipomédon, in drei englischen bearbeitungen*, Eugen Kölbing, Breslau, 1889, p. xxviii (A).

² Hue de Rotelande's *Ipomédon, ein französischer abenteuerroman*, herausgegeben von E. Kölbing und E. Koschwitz, p. vi (B).

³ Gaston Paris, *Journal des Savants*, July, 1902; Edmond Faral, *Ovide et quelques sources du Roman d'Enéas, Romania*, 1911, pp. 233 f.

⁴ *Ip.*, ll. 5346, 8940, 10569.

with the country round about that border town, Hue would seem to have needed but an example to inspire in him a desire to embody in his own work some of the legends of his home land, so successfully exploited by Chrétien de Troyes. In *Ipomédon*, however, there are none of the paraphernalia peculiar to the romances of the Round Table, no terrestrial paradises, no land from which none who enters ever returns, no fairy mistresses, no love philters, no love madness, no sword bridges or phantom beasts, no perilous beds with flaming swords descending, no storm-producing fountains, none of the other-world phenomena,⁵ of which *Yvain* and the *Charette*, of all the works of Chrétien, are particularly full.

That the *Ipomédon* is of about the same length as *Thèbes*, and that twenty of the names of the personages are drawn from it, proves necessarily nothing. But it is difficult for us to see in the court of Meleager in *Ipomédon* "ein seitenstück zu der des königs Artus in Carlion oder Quarradigant."⁶ There is no reference in *Ipomédon* to Arthur or any of his famous knights. Arthur, as he is depicted by Chrétien, is very much a figure-head, acting occasionally as umpire, but doing no fighting himself. Meleager, on the contrary, not only takes part in

⁵ If, as Ward among others thinks, (*Cat. of Rom.* v. 1, pp. 735 ff.) Hue were acquainted with a *Lancelot* by his friend Walter Map (cf. *Ip.*, ll. 7173 ff.), it would seem strange that none of this other-world material crept into his *Ipomédon*. Some of it seems inseparable from a *Lancelot* story. The nearest approach to it in *Ipomédon* is the virtue attributed to the sapphire on the cover of the cup *Ipomédon* gave to Capaneus, and the stone in the ring given to *Ipomédon* by his mother. Of the former it is said that it cured people of felons (*Ip.*, l. 2933; cf. Mussafia, *Sulla critica del testo del Ipomédon*, p. 46), and of the latter that it staunched the blood from a wound (*Ip.*, ll. 9781 ff.). It was common thruout the middle ages to attribute peculiar virtues to precious stones.

⁶ Kölbinger (A), pp. xxviii ff.

the tourney in person, but is worsted by the hero.⁷ Besides, it is to the court of the duchess of Calabria, and not to Meleager's that Ipomédon goes to learn *affeitement*,⁸ and he is knighted⁹ by his father in his own home in Apulia.

Nor does Capeneus remind us of Chrétien's Gauvain, that incomparable hero with whom the battle is at best indecisive.¹⁰ Capaneus suffers defeat on each of the three days of tourney. On the third day he would have been killed by Ipomédon if the king had not rescued him. Ipomédon, after he had unhorsed him runs him down:

Cil remeint a pie en la place.
Ipomédon ben le requert,
Od le piz del destrer le fert,
Ke les paumes ferri al terre (ll. 6258 ff.).

The king, seeing this, comes up.¹¹

D'ire esteit pale e teint e pers;
Ipomédon fert en travers, etc. (ll. 6267 f.).

Ipomédon turns from Capaneus to strike the king, and the king is so frightened that,

De l'autre part la redne vire,
Tant cum post tendre le cheval,
Unk[e] puis ne lui donna estal (ll. 6280 ff.).

And our poet facetiously adds:

Je ne di pas li reis fuist
Mes d'aler s'en grant semblant fist (ll. 6283 ff.).

⁷ *Ip.*, ll. 5096 ff.

⁸ *Ip.*, ll. 211-220; ll. 245-284.

⁹ *Ip.*, ll. 1737 ff.

¹⁰ Cf. *Erec*, ll. 2289 ff.; *Oligés*, ll. 4951 ff.; *Yvain*, ll. 6237 ff.; *Char.* l. 5973; *Perc.* l. 5548; Kölbinger, A, p. xxix.

¹¹ Cf. *Oligés*, ll. 4860 ff.; "N'i fierent pas ne dui ne troi; Qu'adone n'estoit us ne costume."

The seneschal Caeminus is indeed like Key in being *enjurius* and *custumers de mesdire*.¹²

But in the romantic literature of the day antedating Chrétien, the seneschal bore this character.¹³ Besides, Caeminus is not the official railler of Chrétien and is not mentioned as leading the gibes at Ipomédon when he plays the coward. Mocking at Ipomédon was a family affair in which even the king takes part.¹⁴

The seneschal in the *Ipomédon* plays a less prominent rôle than the chamberlain,¹⁵ Thoas, for whom there is no counterpart in Chrétien, the word *chamberlenc* ¹⁶ itself being seldom used by him. This word with the office for which it stands seems to have flourished particularly on English soil.

It is Thoas ¹⁷ that Hue says could talk as well as a certain man of his acquaintance at Hereford boasting of his valiant deeds at the siege of Rouen.¹⁸

Ipomédon's *mestre* and constant companion, Tholomeus, and the messenger, Egéon, the *curleu*,¹⁹ a word unfamiliar

¹² *Ip.*, ll. 5022 and 5027.

¹³ Cf. Annette B. Hopkins, *The influence of Wace on the Arthurian Romances of Crestien de Troies*, pp. 93 ff., and *La folie de Tristan d'Oxford*, S. des A. T., v. LVI, ll. 715 ff.

¹⁴ *Ip.*, ll. 3121 ff; l. 4465.

¹⁵ Seneschals and chamberlains appear in *Thèbes*: ll. 782, 2918, 3256, etc.

¹⁶ In *Perc.*, l. 4500, there is a passing reference to a chamberlain.

¹⁷ The name Thoas is the only one common to Chrétien's works and to *Ipomédon*. In the *Charette*, Thoas is pointed out in the tourney as the knight carrying a shield made in London (l. 5842). As Chrétien uses the word but this once, it is probable that Hue recalled it from *Troie*, where a Thoas plays a prominent rôle (l. 358, etc.).

¹⁸ *Ip.*, l. 5349. *Ipomédon* was written therefore after 1174, date of the siege. Hue's protector of whom he speaks as living at the close of his later romance, *Protésilaus*, died in 1191.

¹⁹ *Ip.*, ll. 2272, 2309, etc., cf. *Enéas*, l. 3899.

to Chrétien, play rôles conspicuously strange to Arthurian romance.

The whole setting of the story owes nothing to Chrétien. The atmosphere of the poem according to his standard is uncourtly, not to say plebeian. The *launde*²⁰ with its woods and river, the *cité*²¹ where the heroine is *ostilee*, the hunting scenes²² no less enthusiastically drawn than the tourney under the dungeon,²³ moors,²⁴ herdmen²⁵ and husting,²⁶ the lover walking in the Spring forest and singing²⁷ for the mere joy of living, above all the humor prevailing the whole is distinctively English in spite of the French dress and foreign setting.

In particular, Kölbing would have Hue's making Ipomédon *dru la reine* due to "den inneren Einfluss von Crestien's *Chevalier de la Charette*."²⁸ If the story were indeed as it is represented by M. Bardoux²⁹ in his work on Walter Map, this might possibly be claimed. M. Bardoux, attempting evidently to follow Ward,³⁰ after translating into Latin Ward's citation from *Ipomédon* in which Hue says that Walter Map³¹ knew the art

²⁰ Ll. 574 ff.

²¹ L. 322.

²² Speaking of Henry II, Salzmann (*English Nation under Henry II*, p. 215) says in his recent volume (1914): "When he went out of England, whether for peaceful cause or war, his hawks and hounds and huntsmen followed him."

²³ L. 2518.

²⁴ L. 8942.

²⁷ L. 2721.

²⁶ L. 2684.

²⁵ L. 5335.

²⁸ B, p. 6; cf. A, p. 29.

²⁹ J. Bardoux, *De Walterio Mappio*, Paris, 1900, p. 167.

³⁰ Ward, *Cat. of Rom.*, I, p. 734.

³¹ Sommer's arguments that Hue may not refer to the Walter Map, archdeacon of Oxford, seem quite unconvincing (cf. *Vulgate Version of Arthurian Romances*, v. I, p. 11 n.). It is natural to suppose that a man who said of himself: *marchio sum Walensibus* (*De Nugis Curialium*, Dist. II, ch. 23) and who was a public character before our poem was written (*Ib.*, ed. Wright, p. 6), should have been known to Hue. This has nothing to do with the question of Map's authorship of a *Lancelot*. All that Hue says here, is in

of lying as well as he, continues: "Haec porro singularem inter Ipomedonta et Lancelotum similitudinem declarant. Etenim Ipomedon, Ducissae Calabrienis amore captus, ab illius sponso impetrant ut Dominae pocula ministret, cui brevi est in deliciis. Indictis, quorum Meleager, Ducissae conjux, particeps fieret, ludicris certaminibus, Ipomedon tanta virtute depugnat ut tribus diebus e praelio victor recedat, prima die alba arma gestans, albo equo insidens; secunda, fulvis armis instructus, fulvo vectus equo; tertia, nigra arma ferens, nigro usus equo. Tum Ducissae, ut illi se detegat triplicem armaturam et tres equos mittit." It would scarcely seem that M. Bar-doux had read *Ipomédon*, for the duchess of Calabria, with whom the hero is in love, has no husband until at the close of the story she marries Ipomédon. The whole poem is written to show the vicissitudes of the courtship in the good English fashion of the novel, and when they are finally married, the poet distinctly states that she was a virgin:

Je quit k'ele out sun vu tenu,
Kar desk'adunc pucele fu;

.

effect: "You think I am telling an improbable tale. I mean always to tell the truth, but if I fail to do so sometimes, there are others who do, too. Take, for example, Walter Map. You, dear listener, you tell the truth always, of course ('Ne quit pas que nul de vus mente,' l. 7186)." Whether Map wrote a *Lancelot* or not, the part of the *Ipomédon* just preceding these words might naturally have reminded Hue that Map also had told a tale of a young man who, in spite of all the blandishments and even taunts of a queen, had not yielded to her love and had finally vindicated his prowess. Disguised in another's armor, he had vanquished a giant (*De Nugis*, Dist. III, ch. 2). As internal evidence shows that parts of the *De Nugis* were written as early as 1181, it is quite possible that Hue knew this story of *Sadius and Galo*. (Cf. Hinton, *Walter Map's De Nugis Curialium*, Pub. M. L. A., Mch., 1917, pp. 106 and 131.)

Chescun de cez ad bien garde
A autre sa virginite (ll. 10500 ff.).

Meleager is not the husband of the duchess of Calabria, but king of Sicily and her uncle.³² It is to this uncle's court³³ that Ipomédon goes incognito when he hears of the proposed tourney in which he, who shows himself the bravest, is to marry his beloved. Knowing that her uncle would certainly go, he plans to accompany him. For better concealment of his identity, he proposes to play the rôle of *dru la reine*.³⁴ Immediately on arriving, he asks Meleager's permission to do this and the permission is granted. He is to serve her at table, escort her to and from her room morning and evening and give her the kiss of salutation.³⁵ Pretending he cared nothing for the tourney but only for the hunt and his duties to the queen, but going to the tourney each day while his *mestre* leads the hunt, he does fight first in white armor, then in red and then in black, but contrary to the statement of M. Bardoux, he sends the white horse he rode the first day to Meleager:

Cest blanc, ke j'oi le premer jur,
Dunez al rei, vostre seigneur (l. 6663 f.).

The red one he sends to the queen:

A la reine redunez
De meie part cest destrer sor (l. 6639 f.).

The black horse he sends to Capaneus, nephew and heir presumptive of Meleager.³⁶

Cest neir dunez Capaneus (l. 6671).

It is the horse of Meleager, won in the tourney,

³² Ll. 49-103.

³⁴ L. 3071.

³⁶ Ll. 73-80.

³³ Ll. 2618 ff.

³⁵ Ll. 3005 ff.

Sis destrers fut un veirs liarz (l. 5096).

that he last sends to his "Fière," the duchess.

Un en i ad, ke fut le rei.
Celui redunez de part mei
A la fiere k'il est mut bon (l. 6675 ff.).

Nothing is said of what became of the armor he wore. There is no pretense of love on the part of Ipomédon for the queen during the two months he spent as her *dru*.

Ne li vint pas a volente
K'il ja mes d'autre seit ame
Ne quert autre amer en sa vie (ll. 3087 ff.).

The queen might have loved him and made him her *dru* in reality, it is said, if he had shown knightly prowess. In fact, in spite of this fault, the next to the last night he was to escort her to her room, giving her the nightly kiss as per agreement with the king, the poet writes:

Sis druz en la chambre la meine
Si la besa de bon' estraine;
Cument k'il fust a la reine
Fust le beser bone medecine
Mes il le prist trestut a gas* (ll. 5509 ff.).

Here we have then in the *Ipomédon* the hero in the course of his love story covering seven years, playing for two months the rôle of *dru la reine* without any love for her, and simply to win another woman, while at the opening of the *Charette*, Lancelot is the accepted lover of Queen Guinivere.

It is curious to note that the word *dru* is not found in the *Charette*. Lancelot is never called the *dru la reine*. After *Erec*, in which it is said that the hero made Enide

* Cf. ll. 10369 f.: A vostre uncle pus a Palerme Vendi veissie pur lanterne.

s'amie et sa drue,³⁸ the word apparently lost caste with him. It is highly improbable therefore that the rôle of *dru la reine* was suggested to Hue by the *Charette*. If, as Marie de France says, any beautiful lady was looked upon as peculiarly unfortunate if she did not have a *dru*,³⁹ the creation of the rôle of *dru la reine* would require little inventive genius.

The greatest novelty in the *Charette* was exactly the depiction of a love that made the lover insensible to shame⁴⁰ and disgrace⁴¹ and even to physical pain,⁴² that held life itself not too dear a price to pay for a frown of displeasure⁴³ of the loved one, that set the beloved on a pedestal and worshipped before her as before an altar.⁴⁴ It is this that would certainly have caught the fancy of a fellow poet. But there is no hint of such a love in *Ipomédon*. Even after the tourney, when the hero has every right to claim the Fièrre and is assured that she will die if he leaves her again,⁴⁵ he goes off without speaking to her and remains away a year longer.⁴⁶ Chrétien's *cortoisie* of love⁷⁴ as shown in the *Charette*, he had not learned:

³⁸ *Erec*, l. 2439. We find the word once again in *Perc.*, l. 8978: Gauvain tells his sister that Grinomalanz claims her as his *dru*.

³⁹ Si bele dame tant mar fust
s'ele n'amast u dru n'eüst!
Que devendreit sa curteisie,
s'ele n'amast de druërie? (*Equitan*, ll. 83 ff.)

⁴⁰ *Charette*, ll. 4387 ff.

⁴¹ *Ib.*, ll. 4670 f.; ll. 4734 ff.

⁴² *Ib.*, ll. 5686 ff.

⁴³ *Ip.*, l. 6313.

⁴⁴ *Ib.*, ll. 4657 ff.

⁴⁵ L. 7224.

⁴⁶ *Charette*, ll. 4355 ff.

⁷⁴ M. Bardoux says after a brief résumé of the prose *Lancelot*, still comparing it with *Ipomédon*: "Sic in utramque fabulam inducuntur duae mulieres, et ambae famosi bellatoris amorem sibi consiliare conantur" (*De Walterio Mappio*, p. 167). Any novice in Arthurian literature knows that it is Lancelot who tries to win and keep the love of Guinivere and not *vice versa*.

Mout est qui aime obeissanz (*Char.*, l. 3816).

It is no tale of courtly love that we have in *Ipomédon*, but the tale of a man in love with a maid whom he intends to marry when he is ready. To his host, who, after the tourney, urges him to stay and marry the Fièrre, he replies in effect that when a young man marries, he "settles down" as a rule and nothing more is heard of him:

Jomble hom sui e bachelier,
De femme avoir ne dei haster;
Li jomble, ki trop ço desirent,
S'un en amende, mil empirent (ll. 6647 ff.).

Hue's *mestre* had indeed told him on learning of his love for the Fièrre:

J'en ai joie ke vus amez,
Kar a tuz jurz meulz en valdrez,
Kar cil, ki aime par amur,
De plus conquest pris et valur,
K'il se peine d'estre tut dis
Plus francs, plus pruz, de meulz apris (ll. 1593 ff.).

But this is in *Ipomédon* simple embroidery and not the very woof of the story as in Chrétien. This conception that a knight improved when he had a lady-love *a amie ou a fame* to fight for is so thoroly exploited by Chrétien that one is apt to jump to the conclusion that in this at any rate there is evidence that Hue de Rotelande was acquainted with him. In essence, the idea is, of course, as old as thought, but we find the same development of it elaborated by Chrétien a common-place in the literature of his day.

It has perhaps not been sufficiently noted that not only women with their inspiring love, but the three days' tourney and the knights wearing armor of a single color, are already in Geoffrey of Monmouth: "Quicumque ergo famosus probitate miles in eadem erat, unius coloris vesti-

bus atque armis utebatur. Facete etiam mulieres consimilia indumenta habentur, nullius amorem habere dignabantur nisi tertio in militia approbatus esset. Efficiebatur ergo castae mulieres, et milites armore illarum meliores" (lib. ix, p. 13). "Refecti tandem epulis, diversi diversos ludos composituri campos extra civitatem adeunt. Mox milites simulacrum praelii ciendo, equestrem ludum componunt: mulieres in edito murorum aspicientes, in furiales amoris flammas amore joci irritant. . . . Consumptis ergo primis in hunc modum tribus diebus" (lib. ix, p. 14).⁴⁸

In *Thèbes*, on the walls of the tent of Poliniccès, are painted among other things:

Li cembel et les envaies
Que danzel font por lor amies (ll. 2941 ff.).

Ismeine recognizes Aton,

A la manche del ciclaton
Que il aveit por conoissance,

and points him out to her sister:

Co est Atos que jo la vei
Veez com broche a cel tornei!
Sor tote rien amer le dei,
Car tot iço fait il por mei (ll. 4461 ff.).⁴⁹

In *Enéas*, the doctrine is distinctly stated: Lavinia, speaking of her love for the hero, says:

⁴⁸ Much importance has been placed (cf. Vulg. Version of *Art. Rom.* v. i, p. 11, n.) on the fact that in the prose *Lancelot* and in *Ipomédon*, the knights on the three successive days fight in armor of the same different colors. But after Geoffrey, given a motive for disguise, the amount of invention required of a poet to make his hero fight in different colored armor each day, is reduced to a minimum, and, had Hue had our *Lancelot* before him, we may credit him with wit enough to have at least changed the colors.

⁴⁹ Cf. also *Thèbes*, ll. 6000 f.; 9081 ff.; 3847 ff.; 4147 ff., etc.

Car ainz que la bataille seit,
 Li voil primes faire saveir;
 S'en iert plus fiers al mien espeir.
 Se de m'amor est a sœur,
 Molt l'en trovera cil plus dur;
 Molt en prendra grant hardement,
 S'il sot onkes d'amor neient (ll. 8756 ff.).

Kölbing seems to think that even generosity as one of the chief characteristics of the knight, must be looked for in the romances of the Round Table: "Wenn eine der ersten eigenschaften, die den Artusritter zieren sollen, die freigebigkeit ist, so wird gerade diese vom dichter dem Ipomédon nachgerühmt," etc.⁵⁰ But generosity was after prowess the crowning virtue of even the heroes of the *Chansons de geste*. In *Thèbes* also, Ipomédon is *larges mesuréement*,⁵¹ and in the lament⁵² of the people over the death of Aton, *largesse* is the first of his virtues extolled: three quarters of the lament is devoted to it.

That *Ipomédon* in Hue's poem gives a mantle⁵³ to the butler, and that he *Mult out done et despendu* has no distinctive bearing on the subject. The significant point is that the mantle is given by Ipomédon to a servant of the house that he enters, and no mention is made of any mantle's being given to him by his hosts. In Kölbing's reference, Ipomédon is, to be sure, but a youth, but later on in the story, after he has been knighted and goes to Meleager's court, no mantle is given him on his arrival.⁵⁴ On the contrary, it is he who gives to Capaneus, assigned by the king to take him to a hotel, a wonderful cup, and keeps him to the dinner for which he himself provides.⁵⁵ In Chrétien, not only is a knight royally enter-

⁵⁰ Kölbing, A, p. 28.

⁵¹ Ll. 7275 ff.

⁵² Ll. 6313-6356.

⁵³ Kölbing, A, p. 28.

⁵⁴ Ll. 2887 ff.

⁵⁵ Ll. 2901 ff.

tained on his arrival at a castle, but a fresh mantle⁵⁶ is given him, often of *escarlata*, the most expensive cloth of the day.⁵⁷

It is the same with *courtoisie* and with *prouesse*.⁵⁸ *Proz et corteis* is a common qualification of the heroes of *Thèbes*.⁵⁹ Nor were the Theban heroes lacking in social courtesy:

Polinices que corteis fist,
Qui sa mère par la main prist,
La la mena ou li reis sist:
Li reis se lieve, si l'assist,
Pues la baisa, et les puceles
Demande lor de lor noveles (ll. 4099 ff.).

When the daughter of Daires begs for mercy for her father, the king is so smitten with her beauty that for love of her he grants what he had refused his barons, and one of these in indignation says to the others:

. . . Issi vait d'amie
D'amors et de chevalerie.
Se vos le tenez a folie
Il le tient a grant corteisie (ll. 8545 ff.).

Even the giving of a horse won in the tourney⁶⁰ by a knight to his lady is not peculiar to Arthurian romance. In *Thèbes* we read that Parthonopeus gave the horse he won from Itier to a youth and said:

⁵⁶ Cf. Quicherat, *Hist. du Costume en France*, p. 180.

⁵⁷ *Char.*, ll. 1022, 1671, 4600; *Yvain*, ll. 232, 1884, 5429.

⁵⁸ Kölling, A, pp. 28 ff.

⁵⁹ Ll. 271, 359, 994, etc.; cf. *Troie*, ll. 5353 ff., etc.

⁶⁰ It should be noted that while the word *tornei* is commonly used in *Thèbes* as a synonymn of battle, combat, reference is made to the *tornei* of pleasure: cf. ll. 5167 f.

Et o la joie que il ont
A la cite torneier vont.

"Amis," fait il, "alez m'en tost
 As puceles que sont en l'ost,
 Et o le frein et o la sele,
 Le presentez a la pucele
 Que a la porpre inde vestue
 Tot senglement a sa char nue:
 Par ceste enseigne mant m'amie
 Por lé ai fait chevalerie" (ll. 4365 ff.).

Courtoisie in its broader sense, also as including all the graces with which a knight should be endowed, is notably different in *Ipomédon* and in Chrétien's works. There is no knight errantry, properly speaking, in *Ipomédon*. The only approach to it is when, disguised as a fool, the hero accompanies Ismeine back to Calabria and defends her on the journey from various assaults.⁶¹ He wins his spurs mainly in war.⁶² The help he gave *cum soldeer* to Atreus, king of France, against the duke of Lorraine is described⁶³ at some length.

Half the poem is concerned with the tourney and the hunt, whereas the tourney in Chrétien is but an episode.⁶⁴ It is quite a different affair also from the elegant social event described by the Champagne poet. No mention is made of pretty *loges de fust*⁶⁵ for the women. Meleager's queen did not even attend⁶⁶ the tournament. The only woman mentioned as watching the fray was the heroine, who did so from the *estres*⁶⁷ of her *dongun*. The royal tent is adorned with the eagle and carbuncle as in *Thèbes*.⁶⁸ The word *glaive* is used for lance. Chrétien does not use

⁶¹ Ll. 8211 ff.

⁶² Ll. 1771 ff; ll. 7236 ff.

⁶³ Ll. 7284-7636.

⁶⁴ *Erec*, ll. 2135-2265; *Oligès*, ll. 4629-4985; *Char.*, ll. 5595-6078; *Perc.*, ll. 4980-5550.

⁶⁵ Cf. *Oligès*, l. 3265; *Char.*, ll. 5600 ff.

⁶⁶ *Ip.*, ll. 3151 f.

⁶⁷ *Ib.*, 3602.

⁶⁸ *Thèbes*, ll. 2953, 4055, etc.; cf. *Ip.*, ll. 3291 ff; *Pero.*, l. 625.

the word after *Erec*.⁶⁹ *Freseaux*, a word not in Chrétien's vocabulary, were used not only to lace sleeves and helmets, but to fasten the banner to the lance.⁷⁰ The knights are rallied by the blowing of horns as in a battle.⁷¹ In the *Charette*, the herald runs crying: "Or est venuz qui aunera."⁷²

After unhorsing his opponent, Ipomédon runs him down with the *piz del destrer*,⁷³ as when fighting in earnest. Lancelot, when he has unhorsed his enemy, alights himself to fight with the sword.⁷⁴ On each of the three days the tourney in *Ipomédon* degenerates into a veritable battle:

Ore comence mut dur estur,
 Trebuchent e murent plusur,

 E meint la boielle i traine
 E meint la cervele i espant,

 Li vif i regrettent les morz,
 Grans dols i ad e descumforz, etc., (ll. 3885 ff.).

In the tourneys in Chrétien, no mention is made of any one's being killed. When the contest between Gauvain and Cligés lasts longer than king Arthur deems fitting, he puts an end to the tournament entirely:

Que sanz querele et sanz haïne
 N'afiert bataille n'anhatine
 A nul prodome a maintenir⁷⁵ (*Cligés*, ll. 4969 ff.).

⁶⁹ *Ip.*, ll. 3635, 3654, 3948, 4631, 4662-4668; cf. Förster in Glos. to *Erec*, l. 2874, and *Thèbes*, l. 9056.

⁷⁰ *Ip.*, ll. 422, 2258, 2732, 3170, etc., 10203; cf. *Thèbes*, l. 6322.

⁷¹ *Ip.*, l. 5832; *Thèbes*, l. 9499.

⁷² L. 6260; cf. l. 9652.

⁷³ *Char.*, ll. 5983, 5582, 5591.

⁷⁴ *Char.*, ll. 860 ff.

⁷⁵ Cf. ll. 4820 ff. and ll. 6163 ff.

⁷⁶ The impression one receives in reading the account of the tourney in *Ipomédon*, is exactly the same as that which M. Jusserand says that he received from reading the *Histoire de Guillaume le*

Ipomédon furnishes indeed an interesting commentary to the decree promulgated about the time of its composition by Henry II, forbidding⁷⁷ tournaments on the ground of their mortality.

Hue, contrary to Chrétien, insists upon the learning and intellectual acumen of his hero:

Li vadlet oncor sot assez,
E si fut il mult bien lettrez
De plus agu engin serra
Une reison, melz entendra (ll. 203 ff.).

Even a song, sung by *Ipomédon*, was of his own making: "Un chaunt, k'il out fet, vet chantant" (l. 2721). Hue's hero therefore fulfilled to the letter the requirements for *cortisie* of his compatriot, Robert of Ho:

Fiz, j'entent ce a cortisie
Ke hom sache chevalerie,
E qu'il sache bien chevauchier
E bien eslessier sun destrier,
E sache si versefier
Ke rien ne mette sanz mestier,
E de chiens sache la mestrie,
Des oiseaus e de venerie,
E bel parout e seit mesurable
A respundre, e puis bien estable (ll. 1105 ff.).

Maréchal, "celle d'une vaillance, d'un entrain, d'un mépris de la mort et des coups, d'une férocité inconsciente, d'une joie débordante qui nous rapprochent fort près des races primitives héroïques et sauvages" (*Les Sports dans l'ancienne France, Revue de Paris*, 15 mai, 1900, p. 307). M. Jusserand judges of the tourney in the twelfth century by Guillaume: "Les dames * * * ne sont mentionnées que bien rarement. On n'eût su qu'en faire à cette date, ni où les mettre" (*Ib.*, p. 309). Yet Chrétien was Guillaume's contemporary. May it not well be that Guillaume and Hue reflect conditions in England, and that the tourney in France should be judged more by Chrétien?

⁷⁷ *Gesta Henrici II.* Benedict of Peterborough, p. 226, A. D. Mar. 19, 1179.

The descriptions of physical beauty and dress, the diagnoses of love-sickness, and the monologues in *Ipomédon*, suggest naturally Chrétien's work. But all this was material that Chrétien had at hand in the works of his immediate predecessors and contemporaries. One of the reasons of his popularity lay undoubtedly in the dexterous manner in which he made use of it. He does not simply say as the authors of *Thèbes*, and *Troie*, that his heroine's hair was "Plus reluisanz que n'est fins ors."⁷⁸ In the *Charette*⁷⁹ he makes Lancelot rhapsodize over the golden hue of the combings in the queen's comb, on the finding of which he almost faints. In *Yvain*, it is when Laudine is tearing her hair in grief for the death of her husband that he finds opportunity, in order to enhance the pity of it, to dwell on the beauty of her hair, "Qui passent or, tant par reluisent."⁸⁰ In *Cligès*, the whole body of Soredamors is the dart of love, her hair being the feathers that sped it," ". . . . si coloré, Con s'il ierent d'or ou doré."⁸¹ Hue de Rotelande has none of these subtleties. The descriptions of physical beauty in *Ipomédon* are similar to those in the romances of antiquity, descriptions made according to models given in the rhetorics of the schools.⁸² There is at least one feature in the description of the *Fièrre*, found in part also in *Thèbes*,⁸³ which follows more closely the Latin sources cited by M. Faral for *Enéas* than the *Enéas* itself. The Latin lines of the *descriptio forme pulcritudinis*:

⁷⁸ *Thèbes*, l. 3822; *Troie*, l. 5450.

⁷⁹ Ll. 1397-1506.

⁸⁰ *Yvain*, l. 1463.

⁸¹ *Cligès*, l. 785.

⁸² Cf. Edouard Faral in *Romania*, 1911, pp. 183 ff.

⁸³ *Thèbes*, ll. 8431 f.: "Levres grossetes par mesure, Por bien baisier les fist nature."

Oris honor rosei suspirat ad oscula, risu
Succincto modica lege labella tument,

and the lines from the elegy of Maximien:

Flammea dilexi modicumque tumentia labra
Quae mihi gestanti basia plena darent,

are so closely rendered by Hue that it seems as if he must have known these originals. His heroine had a

. . . bouche od simple ris
Les levres un poi espessettes,
Pur ben beser aukes grossettes (ll. 2246 ff.),

and of his hero he says:

la bouche si bien lui sist,
Tuz jors vus fust vis, k'ele offrist
A beiser dame ou dameisele;
Tant par esteit vermeille e bele (ll. 411 ff.).

In the two we have all the points of the Latin models, the rosy, laughing lips, somewhat full, made for kissing. Chrétien has the little, laughing mouth, "la bochette riant,"⁸⁴ but the words *lèvres*,⁸⁵ *grossettes*, and *espessettes* do not appear in any of his descriptions.

As for the symptoms of love-sickness, the author of *Enéas*, following Ovid's inspiration, or Ovid himself,⁸⁶

⁸⁴ *Cligés*, l. 821; cf. *Enéas*, l. 3997.

⁸⁵ In *Perceval*, l. 7129, *lèvre* is used in describing the *roncin* that Gauvain rode.

⁸⁶ The *Art d'Amur* is definitely mentioned: *Ip.*, l. 1565. Were it not also for Hue's frequent allusions to the Scriptures, to the wise man and his "sens," and to the fool and his folly, we should be tempted to see an allusion to Ovid (*Ars Amatoris*, I, 505: "Sed tibi nec ferro placeat torquere capillos," etc.) in lines 2972 ff.: ". . . de tresces cure n'aveit. Mut eime plus a turneer, Ke de ses chevous a planier." Cf. William of Malmesbury (A. D. 1128): "But this decency (of men in cutting their hair) was not of long continuance: for scarcely had a year expired, ere all who thought themselves

might have offered Hue sufficient instruction in their diagnosis.⁸⁷ His heroine even turns black⁸⁸ before she faints, a symptom unnoted by Chrétien. As Lavinia, in *Enéas*⁸⁹ and Mélior in *Parténopeus de Blois*,⁹⁰ the Fièrè has difficulty in pronouncing the name of the one she loves. No parallel of these scenes⁹¹ is found in Chrétien. Love strikes the lady with his dart.⁹² Her heart leaves her body and goes away with her lover,⁹³ but the wandering heart is already in *Enéas*.

Few of the many⁹⁴ adages of love in *Ipomédon*, in the turning of which Hue is an expert, are found in Chrétien:

courtly relapsed into their former vice: they vied with women in length of locks and wherever they were defective put on false tresses; forgetful or rather ignorant of the saying of the apostle: 'If a man nurture his hair, it is a shame.' Cf. also, *Romania*, 1915, p. 14, *Sans et Matière* by Wm. A. Nitze.

⁸⁷ Cf. Faral, *Romania*, 1911, pp. 214 ff. In the text of the Kölbing and Koschwitz edition we find all the symptoms, noted by M. Faral, except yawning (cf. *Enéas*, ll. 1231, 7923, 8077; *Oligés*, l. 886). But I believe Hue did say his heroine yawned. Lines 1099-1100 read: "A tel dolour la nuit travaille, Sovent torne, sovent bataille." The variant of *bataille* in MS. B is *baale* after which the editors have put an exclamation point. At the time of the publication of their text, yawning had not perhaps been noted as a symptom of love.

⁸⁸ *Ip.*, l. 1464; *Enéas*, l. 1324.

⁸⁹ *Enéas*, ll. 8551 ff.

⁹⁰ *Parténopeus de Blois*, ll. 7240 ff.

⁹¹ Kölbing calls attention to the parallel in *Parténopeus* but does not mention that in *Enéas*. Yet if either was Hue's model, it was surely the latter. He uses the same two crucial words as the author of *Enéas*. His heroine *sospira* after each syllable and the confidante was obliged to *assembler* the parts of the name (*Enéas*, ll. 8554, 8559; *Ip.*, ll. 1497, 1502). In *Parténopeus*, in attempting to pronounce her lover's name, Mélior "Balbie l'a en sanglotant" (l. 7247).

⁹² *Ip.*, l. 8781.

⁹³ *Ip.*, ll. 1299-1315; *Enéas*, ll. 8350 ff.

⁹⁴ Ll. 764 f., 895 f., 1593 ff., 4306 ff., 6715 ff., 8905 f.

Tost est l'oïl la ou est l'amur,
 Le dei la, ou l'en sent dolur (ll. 799 f.).⁹⁵
 Dount savrai bien ke saunz dolur
 Ne puit l'em pas tenir amur (ll. 1233 f.).
 Mout par est douz l'entrer d'amur,
 Mes poy et poy crest la doçour
 Si doucement, ainz que l'en sache,
 Qe tut le quoer del ventre arache (ll. 1251 ff.).
 Tuz jurz ala issi et vait
 Ke femme plus sun quer crera
 Ke mul autre, u amer vodra (ll. 2386 ff.).

Both the author of *Enéas* and Benoît de St. Maure had embroidered upon the theme:

Tote autre rien puet hom danter
 Mes amour n'est james dauntee.⁹⁶

There is no savor of Chrétien's manner in Hue's delightful elaboration which follows the lines of that in *Troie*,⁹⁷ tho poetically so superior.

Mut ad grant valor amur fine,
 Ki set danter rei e reine
 E prince e duc, cunte e barun;
 Vers lui ne valt sens ne resun.
 Ke valut Adam sa beauté?
 Ke valut David sa bunté?
 Ke valut le sens Salemun?
 Ke valut la force Sangun?
 Adam par femme fut vencu,
 David par femme fut desceu.
 Salemun refut engigné,
 E Sangun a femme boisé:
 Quant force ne vaut, ne beauté
 Sens ne cointise ne bunté
 E qe vaudra dunc cuntre amur?
 Certes, ren nule al chef de tur!

(*Ip.*, ll. 9093 ff.).

⁹⁵ Cf. *Enéas*, ll. 9885 f.

⁹⁶ *Ip.*, ll. 764 f; *Enéas*, ll. 8633 ff.

⁹⁷ Ll. 18041 ff.

The language of *Ipomédon* confirms the impression of the content. Whether or not it be held with Mussafia that Hue followed⁹⁸ the usage of the best continental poets, "unico anglonormannismo un esempio di *-un : ün*,"⁹⁹ it still remains true that the language of Hue differs too widely from Chrétien's to make it seem plausible that he knew much of the French writer. Numerous rimes in *Ipomédon* such as *malveis : curteis* (1757, &c.) by the side of *malveise : eise*, 8621, *malveis : engres*, 9536; *harneis : reis*, 2154, as well as *mes (-mais) : harneis*, 1433, &c.; *ireez : pardunez*, 8869; *bachiler* :¹⁰⁰ *bordeier*, 523 may be explained not as anglo-normanisms, but as simply due to change of suffix,¹⁰¹ but Chrétien does not allow himself such liberties for the sake of rime. Once only¹⁰² Chrétien rimes *vos : dos* but similar rimes are numerous and regularly used in *Ipomédon*.¹⁰³ According to Förster, there is

⁹⁸ *Sulla critica del testo del romanzo in francese antico Ipomédon*, p. 21.

⁹⁹ *Ib.*, n. 3; cf. Bédier, *Le Tristan de Thomas*, v. II, p. 22, n. 11; "On sait pourtant que le *Protesilaus* d'Huon de Rotelande n'offre pas une seule rime non française."

¹⁰⁰ Mussafia failed to notice ll. 6647-8 *bacheler : haster*.

¹⁰¹ Mussafia, *Sulla critica*, p. 22, n. 1; p. 23 and p. 23, n. 2. Such rimes as *turcheise : richeise*, 2924; *richesce : pruesce*, 3493, might have been included here. There is at least one rime, which probably escaped the notice of Mussafia, impossible to explain in this way. Speaking of Amphyon, the poet says: "E mut resteit pruz e curteis [E] mut sout des anciens lais," ll. 1964 f. That it is indeed *lais* we have here, is evident by referring to *Thèbes* where we read: "Nous osteron tutes les pierres Que Amphyon, vostre harpierres, Assembla ci par artimaire E par la force de gramaire Et par le chant de sa viele," ll. 9321 ff. (*Rom. de Thèbes*, v. II, Appendice II). Mussafia overlooked probably also; *cruel : nasei*, 7097 by the side of *tel : cruel*, 4083, etc. (*Sulla critica*, p. 21, 10.)

¹⁰² *Erec*, l. 3437 (Förster's ed., 1909, p. 34).

¹⁰³ *Vus : ambedeus*, 6966; *vus : delitus*, 7195; *vus : orgeillus*, 5978, etc.; cf. 8255, 7674, 8602, 9605, etc.; cf. *pruz : trestuz*, 1592, 1759,

only one word in Chrétien's vocabulary in which it can be shown by the rime that *ui* was a rising diphthong: *luite* : ¹⁰⁴ *comfite* : *ipocrite*. *Ipomédon* offers many such rimes.¹⁰⁵

The rime *femme* : *regne*, found only in *Erec* ¹⁰⁶ of Chrétien's work, is found repeatedly ¹⁰⁷ in *Ipomédon*. Other imperfect rimes, such as Chrétien does not use after *Erec*, are found: *grisolites* : *amatistes*; ¹⁰⁸ *vermeilles* : *esteilles* (-*étoiles*); ¹⁰⁹ *Palerme* : *lanterne*.¹¹⁰

Chrétien uses regularly *va*,¹¹¹ third singular of the present of *aller*, Hue *vait*. Chrétien's imperfect of *estre* is *iere*, Hue's *ere*.¹¹² The Norman imperfect of first conjugation verbs is used by Hue: *portout* : *out*.¹¹³

The style of the *Ipomédon* strengthens the conviction reached by a study of its language and content. Contrary to Chrétien's habit, Hue orients the reader at the outset, not only in regard to the names, but in regard to the antecedents of his principal characters.

etc.; *pruz* : *dulz*, 2241, etc.; *parout* (pr. subj. of *parler*) : *desvolt* (= *desveut*), 1957, etc.

¹⁰⁴ Cf. Förster's *Cligés*, ed. 1910, note to l. 3363.

¹⁰⁵ *Amis* : *enuys*, 9475; *quit* (*cogito*) : *dit*, 5107, 1997, 2887, etc.; *quit* : *petit*, 2435; *quisse* : *fremisse*, 4882; *cuir* : *saillir*, 9583, etc. The rime *nuyt* : *mut*, 1265, would be an anglo-normanism; cf. *Le Tristan de Thomas*, v, II, p. 15, § 9.

¹⁰⁶ L. 1911; cf. Förster's *Erec*, p. 36.

¹⁰⁷ Ll. 447, 1909, 2353, 3909, etc.; cf. also *Loheregne* : *femme*, l. 7269.

¹⁰⁸ *Ip.*, 2822; *Erec*, 6807.

¹⁰⁹ *Ip.*, 2675, 4485; cf. *Erec*. 4973.

¹¹⁰ L. 10367.

¹¹¹ *Erec.*, *via* : *trova*, 2671; *Ip. vait* : *fait*, 1335, 2157; *trait* : *vait*, 2386, &c.

¹¹² *Erec*, *iere* : *chiere* 3325; *Ip. ere* : *emperere* 346; *frere* : *ere*, 1715, 7271.

¹¹³ L. 1623; cf. ll. 1695, 2653, 3302, &c.

Anaphora,¹¹⁴ seldom practised by Chrétien, is conspicuous in *Ipomédon* as in the romances of antiquity.

There are also various reminders of transposed parallelisms¹¹⁵ of which Mr. Warren finds but three examples¹¹⁶ in Chrétien:

Conge demande si s'en vait
Onques devant nel fet aveit¹¹⁷
Onques mes congé demaunda (ll. 923 ff.).

Kar ren ne valt lunge favele,
Ne favele ne lung sermun (ll. 7192 f.).

Une bere fet si l'en porte
A l'ost en porte sun seignur (ll. 9030 f.).

There is also an effective lyric repetition¹¹⁸ where the rime word alone is different:

E mort trebuche le vassal
E mort trebuche le cheval (ll. 5887 f.).

Mr. Warren sees in the fact, as he claims, that only ten per cent.¹¹⁹ of the couplets in *Ipomédon* are broken, a reaction against the influence of Chrétien, while in my

¹¹⁴ *Ip.*, ll. 4587 ff.; 4823 ff.; 8741 ff.; 9329 ff.; 9576 ff.; 10385 ff. Cf. *Thèbes*, ll. 45, 55 ff. (seven lines beginning with *Tant.*), 2953, 3829 ff., &c. Kölbing seeks a parallel for this feature of Hue's style in *Parténopeus de Blois*.

¹¹⁵ F. M. Warren, *Mod. Phil.*, III, pp. 22 f.

¹¹⁶ One from *Perceval* might have been added:

Si com li fos le devisa
Si com li fos deviné l'ot
Bien fu voirs li devins au sot (l. 4276 ff.).

Ad despendu mult largement
Mult out done et despendu (Ll. 553, 555).

¹¹⁷ Cf. Mussafia, *Sulla critica*, p. 23, 50.

¹¹⁸ Warren, *Mod. Phil.*, III, p. 21.

¹¹⁹ *Mod. Phil.*, IV, p. 672.

opinion Hue was but following the example of *Enéas*, or of *Thèbes*¹²⁰ with which he connects his own work.¹²¹

From this study, it would appear that if Hue de Rotelande was acquainted with Chrétien de Troyes before he wrote *Ipomédon*, he could have known him but slightly and in his earlier work.

LUCY M. GAY.

¹²⁰ It has perhaps not been sufficiently noted (cf. Warren, *Mod. Phil.*, iv, p. 666; Paul Meyer, *Rom.*, xxxiii, p. 16; Borrmann, *Rom. Forsch.*, xxv, p. 320) that parts of *Thèbes* (cf. ll. 2083-2680) offer abundant examples of the so-called new technique of the octosyllabic couplet, the breaking up of the unity of the line as well as the couplet, and the effective use of dialog.

¹²¹ *Ip.*, l. 10540.